

Grafrica

New Directions | For Positive People

VOL V NO 2

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25¢

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By Bill Russell
Public Information Officer
THE BLACK COLLEGIAN Magazine

We should never forget that it was illegal to teach a slave how to read. To properly educate an oppressed people is to provide them with an effective tool for their liberation. In that vein, today, it appears that the securing of a quality education for our Black children is becoming increasingly difficult.

The educational crisis impacting Black young people (particularly in urban areas) stands as a stark harbinger of slow death to our souls, spirits, minds and our future. While we certainly face other immediate dangers, we must face the challenge of preparing this generation of Black youth for survival and progress in a complex, hostile society.

We certainly face much harder times with the Reagan administration which has given the signal that the federal government will severely limit resources to aid American workers, students, small business, and poor people in this economic crisis. We face the genocidal murder of Black youth in Atlanta and the de facto legalization of police and Klan murders of Black people in Miami, New Orleans, Greensboro and most urban areas of America. Facing these bleak circumstances, the problems confronting urban public school systems, historical Black colleges, and the general reduction in educational opportunities for Black students are crippling our ability to survive the current economic and political crisis we face in America.

It now appears that integration of the American public education system, for which we fought long and hard, is being used as a tool to distort and disrupt the education of Black young people. Integration, as it has been implemented in urban public school systems (particularly in the South), has resulted in a steady decline in academic achievement of our young people.

Integration has been implemented as an assimilationist tool proclaiming the superiority of white American culture, intelligence and heredity. This is happening at the expense of developing positive, constructive models for our Black children. The committed Black teacher has been replaced by whites who could care less about fully developing the potential of Black children, and by young teachers, Black and white, who see their jobs as a means to obtain a paycheck. I'm sure you've heard these paycheck hounds exclaim "I got mine, it's up to them to get theirs," but they rarely put forth any extra effort to make sure "they get theirs." Both Black and white teachers place an inordinate priority on behavior control while neglecting the intellectual development of Black children.

Integration has meant the abandonment of the public school system by whites to such an extent that urban school districts now reflect a 70% to 90% Black student enrollment. This has resulted in pressures to cut back tax monies for public education and increasing efforts

to implement state support for private and parochial education spurred by "middle class" whites who are seeking aid to educate their children outside the public system.

In the higher education arena historically Black universities, which graduate more than 70% of the Black professionals, are being forced to abandon their historical mission, to increase white students and faculty presence, and to merge and be subsumed by larger predominantly white institutions.

The Bakke decision and other judicial and administrative trends (i.e. restricted admission policies, cutbacks in financial aid, etc.) have resulted in a reduction in the number of Blacks enrolled in predominantly white private universities as compared to five years ago. The desegregation edicts of the Justice Department are resulting in shrinking rather than expanding higher educational opportunities for Black students in public universities. Educational opportunities at all levels for Black students are being severely curtailed.

Therefore, it is the responsibility of our young people with our help to break through the educational barriers placed in their paths. They must prepare themselves to be three times better than Mr. Charles's children and they must use whatever resources at their disposal to get a quality education.

Furthermore, it is our responsibility to challenge conditions that exist.

It is our responsibility to gain control of urban public school systems where the vast majority of our young people are educated.

by Black universities.

4) We must develop additional and alternative educational experiences to provide our children with an understanding and appreciation of Black culture, heritage and struggle for survival in America.

5) We have the responsibility to make sure that this generation of Black

children gets the sustenance, encouragement and support to continue our struggle for survival and liberation.

Spurred by the first annual Black College Day rally in Washington, D.C. last September, several students, faculty, and alumni based organiza-

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Words of The Week

"Each generation must out of relative obscurity discover its mission, fulfill it or betray it."

Frantz Fanon
"Wretched Of The Earth"

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ARE YOU A REGGAE FAN? NOW?

By Kelana ya Salaam

Reggae, the national music of the West Indian island of Jamaica, has become a major force in popular music among both black and white artists. English groups such as The Clash (particularly on their latest LP *Sandcastle*), rock groups such as Blondie, and numerous Black groups/artists (with Stevie Wonder prominent among them) have all begun to employ reggae rhythms in their work.

The word "reggae" is credited to Fred "Toots" Hibbert of Toots and the Maytals, a prolific songwriter and powerful singer who penned a popular piece in 1968 appropriately entitled "Do The Reggae."

Reggae is a tricky syncretized amalgamation which sounds deceptively simple: accents on the upbeat, booming bass lines, and a trance like repetitiveness; churning rock rhythms of African derivation, traditional Jamaican melodies and politically inspired phrases. But, when played by the better reggae musicians, this musically straightforward sound literally crackles with captivating excitement.

Reggae draws on a long history of popular musical idioms, including calypso, ska, rocksteady and the highly volatile rhythm and blues of the late fifties early sixties that was picked up by Jamaican radio. The R&B came in from across the Gulf of Mexico, beamed from the southern cities of Miami and New Orleans. The other influences are of Jamaican derivation.

Dennis Brown, a young reggae singer whose recent American-released *No! Play It* has garnered him popular attention, notes that, "Reggae is a music that is a vibration of Jamaica. A lot of people want to put reggae in one vibe and say that it is political or revolutionary. That is not so." Brown views himself, as do most reggae artists, as both a disciple and teacher of reggae. "I'm a representative of reggae music. I've got to dedicate myself and my time to the music for it to be established."

Cleon Douglas, leader of the New York based reggae group, Jah Mallers, commenting on the negative reaction some elements of the media and the general audience have given to reggae because it is allegedly "too political," asserted, "I'm trying to ignore it, because I'm getting the same rap about some of my songs. For instance, we say 'Africa Is Rising' on our current album and some people say it's political. I think it's not. I think it's the truth. I don't write it like I'm going to take a political stand." We have all tried to speak to the truth. That's the key. But that can be very offensive sometimes. Some people, you tell them the truth and they are offended. But like the Bible say, it is not a sin."

Peter Tosh, a major reggae artist, cogently notes, "The music is for Black people. The message means nothing to white people. They can only hear and dance to the music. Meanwhile it is a lesson of awakening for Black people."

Ironically, in Jamaica, the home of reggae, reggae catches hell on the radio. Speaking vehemently about the paradoxical situation, Tosh spits out, "The radio stations is a pack of shit and I hate it badly for that. It is trying to defame the character of reggae music and make those who are playing reggae music



look like fools. When I go to other places, I'm treated like a king, in the place where reggae music is originated, the people who make reggae music are treated like dogs."

And what is true of reggae on the radio in Jamaica, is nearly the same situation in America. Tosh extends his analysis to include the American mass media: "It is the media that controls and makes it difficult for our people to hear the music through the radio because the music has been branded political. The people have been suffering from the shit-stem for so long, and because people are getting up and standing up for their rights, one and two, and three and four are getting into the message and spreading the news. Reggae is a vehicle for getting across to people lost in fantasy who are seeking a reality."

Donald Hines, lead singer of Steel Pulse, an England based reggae band, explains how reggae helped him come to grips with his own reality and history. "We live reggae. It's more than a music and having a good time sound. A lot of what's happening in the world, and a lot of Black history. I've learned through reggae. It was through reggae music that I heard of Marcus Garvey. You have this exodus of Black people from Jamaica coming to England, but nobody uttered the words Marcus Garvey until I heard it on a reggae record. Reggae has become like a textbook to me."

Hines agrees with Tosh that the lessons one could learn from reggae are frequently censored. "It's because of what we say. Nobody wants to give that away. Nobody really wants us to have the form of recognition we deserve because of what we're dealing with. In 1978 we released our song 'Yu Klau Klan.' One of the Klan members came over to England at the time that the song was released. A lot of people actually thought that the song was written because he was coming, but it was written months before he arrived. But, it didn't get any airplay. It was selling on the strength of us touring and on newspaper publicity. They couldn't ban it, because in England when they ban records, they become hits

So, they say 'alright, we're not going to ban any more records, we just don't play them.'"

Nevertheless, reggae musicians continue making their music despite formidable odds against their message and moneyed attempts to get them to tone it down.

Undergirding reggae music is the Rastafarian movement whose adherents profess a belief in Jah (God) and a strong spiritual tie to Africa, including an aspiration for repatriation to Zion (Africa), partly as an escape from the conning crash of Babylon (the Euro-dominated west). Many Rastas believe that Haile Selassie was himself Jah. The former Ethiopian emperor was born Ras Tafari and it is from his birth name that the crowd derives its name.

Many of the Rastas wear their hair "dread," i.e., uncut platts that are the result of keeping the Rastafarian code of not letting "scissors or razor come to the head." Most Rastas also eschew the commercial food products of the west in favor of a more natural, or Ital, diet. They also advocate a religious use of marijuana—an advocacy which has brought them in direct conflict with law enforcement activities.

Reggae artists are concerned, however, about more than simply proselytizing the various tenets of their religion. They also have the establishment of reggae music as one of their major goals.

Cleon Douglas affirms, "I would like reggae music to be classified in a category by itself, just like rock or soul. So just as you have music awards, I would like to see an award given for the best reggae. That can only happen after we get the music on the same level as rock, soul, jazz or whatever."

Hines, of Steel Pulse, echoes those sentiments. "As far as music is concerned, we'd like to look back and be able to see that we had set up a major record company. I think one of the main things that's holding reggae back is that no reggae band has signed up with a record company that has a hundred percent confidence in what they're doing. All they see is a fad, a craze that will fade away. I want reggae to keep on existing as a music and as a whole industry, built up just like you've got your funk and your blues, and your rock music. I would like reggae to be established as an entity in itself. And we would like to know that we have taken a part in that."

Although Island Records, distributed by Warner Brothers in America, is one of the largest of the reggae labels, Hines does not think that they have done enough. Island was started by Chris Blackwell, whom Peter Tosh satirically calls "Whitewell" both because he is the son of a rich Jamaican plantation owner of predominantly European descent and also because of Tosh's experiences working with Island Island subsidiary, Mungo, record most of the major reggae artists whose albums are distributed internationally.

When asked about Island Records, which has recently dropped Steel Pulse, Hines stoically analyzed the situation. "You see, what didn't work is the fact that they didn't want to spend any money on reggae acts. All the reggae acts that got on through are the ones that are established through the Black people in the communities in various countries and Island would pick up on it and just push it so far." Hines believes that ultimately the reggae artists themselves must figure out a way to push reggae artists, "but to push them in a way that they don't end up being soap powder products. Like, if you're a reggae artist and a Rastaman, you can go through with it and maintain your personality as a Rastafarian even though just a commercial musician who is out there charming out music. That's what we want."

But that's a lot to expect of Babylon. Nevertheless, the reggae artists, undaunted by the rejection they have thus far received, continue to produce one of the most potent branches of popular Black Black music.

As reprinted from *The Black Collegian Magazine*, 1240 South Broad Street, New Orleans, LA 70135. Preston J. Edwards, Publisher.

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Hollywood: Face it, White?

By Franklyn Ajaye

In the past six years I've had the good fortune to be featured in five films, two of which—*Carwash* and *Sister Sister*—were box office hits. Certainly average moviegoers would consider my film career a very successful one. But what they aren't aware of is the fact that after I completed work in the movie *Carwash*, I did not get another acting job for a year, when I was finally offered a part in the movie *Con-voys*. I finished working on that film in July of 1977. I started work in *The Jazz Singer* in January of 1980. This is not to imply that during that three-year period I was not offered any roles; it's just that I found myself unable to relate to many of the roles I was offered, since I'm not a pimp or a shorecop. Also, since I was, and am, able to make a decent living as a stand-up comedian, I was in a position to say, "No thank you." I know many Black actors who do not have this option and are forced by sheer economic necessity to accept roles they find personally offensive.

To be a Black actor in Hollywood is a precarious and disillusioning experience. Not only is there a scarcity of work, but the roles written for Blacks usually lack substance and humanity. Furthermore, when there is a part available you must compete against every other Black actor in Hollywood. Casting directors draw from a general pool of Black actors and they see no consideration to age or type. I have walked into casting directors' offices and seen Black actors from 18 to 50 years old vying for the same part. The inference is clear: any Black actor will do. This point is really driven home to you when you try to negotiate your salary. There is no negotiating because you have no leverage. The producers will pay you what they want to pay you, because to them you are dispensable.

There is not a Black actor in Hollywood—not James Earl Jones, not Lou Gossett, not Billy Dee Williams, not even Richard Pryor—who can command a salary the equal of such white stars as Burt Reynolds, Gene Hackman or James Caan. Let's contrast the careers of Billy Dee Williams and James Caan, for instance. Ten years ago both actors came to national prominence in the extremely popular made-for-TV movie "Brian's Song." They played best friends, had parts of equal stature, and both did an outstanding job. Yet ten years later James Caan is an international superstar commanding a salary in excess of \$2 million per film. Billy Dee Williams, on the other hand, despite his tremendous

charisma and the impact generated by his appearance in *Lady Sister The Blues*, is only now beginning to appear on the wide screen with any regularity. Why is that? Is James Caan a better actor? No. Is James Caan better looking? Be for real. Is James Caan white? Blimey.

As bad as the situation is for Black actors in film it's worse in network television. The powers that be put just enough Blacks on television to help people color-tune their sets. And don't think this is merely a sin of omission on the part of network programmers. Don'ton Harewood, an outstanding Black actor, said in an interview in the *Los Angeles Herald Examiner*: "I've talked to the people in high places and they've said they've been ordered to program a certain way. If a part can be played by a Black or a white, they are told to hire the white. Blacks are supposed to play only certain roles"—more to the point: butlers, criminals and buffoons. If by chance a Black actor gets a rare opportunity to portray a character who possesses some degree of sensibility and dignity, there is no guarantee that the work will ever be seen. Case in point: In 1979, two made-for-TV movies with predominantly Black casts were completed for NBC. The first one, "*Sister, Sister*," was written by Maye Alonzo. It stars Diahann Carroll, Irene Cara and Rosalind Wiseman as three sisters and depicts the difficulties and conflicts in their relationships with each other. The second drama, "*Sophisticated Gentles*," was written by Melvin Van Peebles and stars Robert Hooks and Bernie Casey. This drama concerns the reunion of nine Black men who served together in the Air Force.

Network executives at NBC admit that these two completed dramas are among the finest things ever done for television. "*Sister, Sister*" is still sitting on the shelf and "tentatively" scheduled for viewing. On the other hand, this same network managed, immediately upon completion, to air "*Beulah Land*," a worthless Southern-plantation epic that showed Blacks as happy, stinging slaves with no desire for freedom.

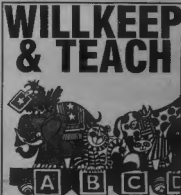
Given the undeniably enormous power of film and television to influence thought and perceptions, I find it tragic that Black children, our most valuable commodity, are growing up seeing Black adults portrayed in a mostly negative fashion, while white children reap the psychological benefits of balanced representation in the mass media. If I had the power, I would ban Black children all over America from viewing films and television. I'm sure that in the long run it would be much better for their psychological

well-being and self-esteem. It certainly wouldn't hurt.

I don't want to discourage any young Blacks who are considering acting as a profession. Yet to paint a falsely optimistic picture, to gloss over the difficulties and obstacles to be faced, would be a gross disservice. Intelligence has been described as the ability to see the difficulties of a situation while remaining determined to change things. That ability is something that every Black person who aspires to be an actor in Hollywood has to learn if we are to survive—and overcome.

Franklyn Ajaye is an actor, comedian and writer based in Los Angeles, Calif. His most recent film appearance was in *The Jewel Thief*.

Reprinted from Essence, November 1981.



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Struggle: The Highest Form of Education

by John Henrik Clarke

Part II

What I'm saying is that the teacher must have kindly a bag of tricks and that the teacher cannot leave the classroom and go and do research. The teacher must have ready access to a lot of information that can be converted into a teaching lesson spontaneously without the teacher leaving the front of the room. And so another thing the teacher will have to know, and suffer the heartbreak until they

interest of what is before you, and you do what all good teachers do: Study that audience every minute that audience is before you, and know when you're not getting across, and make the change without them knowing that you've made the change. You have to hold them.

Now we're talking about education and struggle, and I have been alluding to street education versus

century Blacks, we produced the most responsible group of Blacks in the history of this country.

My main point here is that the institutions of the powerful are limited when it comes to educating powerless people, no matter what the intentions of those institutions happen to be. And the one thing powerful people cannot afford to say to powerless people is, "We were wrong." They cannot afford to make this admission, else they tell the powerless people that the powerful are unworthy of handling the power, so they must get across the illusion of being forever right no matter how disastrous this illusion happens to be.

Now this agitation on the part of these New England Blacks would bring into being leaders like Frederick Douglass, strong, Black radical ministers, who would bring into being the first Black newspaper, the first labor organization and the first independent Black church. Just as the Blacks were being betrayed, America as a nation was being betrayed because America had turned her back on her golden opportunity. Now the White missionaries from the North began to assist in Black education. Something happened very unique in American history, and unfortunately forgotten. The first large contingent of white women had been educated in the New England states. The New England man, a high school graduate if he was that, a good craftsman, a good manager of a factory, but a man not intellectually endowed with much except the skill of running that factory. They didn't know what to do with the college-bred women. They surely weren't managing them, and they acted as though they were afraid of them. Now large numbers of these New England women started a trip to the South to teach in the newly established schools for Blacks. They were called New England schoolmisters. They made a major contribution to Black education at a time when we had no place to draw such a large reservoir of teachers. We had not had time to educate even a half of a generation of teachers at this time from the freed Blacks with some education, and a lot of stragglers because many of these freed Blacks were really the offspring of whites, and they were in a kind of dilemma between Black and White, and so they began some of our institutions. But that wasn't enough.

With this supplement from New England of these women going to teach in the Black schools of the South, in a kind of chapter in American history and something which we need to be thankful for in spite of the fact that some of their education was a disaster. Some of them came from New England finishing schools, and began to train the Black girl accordingly, began to train Black children from farm communities that didn't have enough links to go around how to set a table for a banquet when they would never have a banquet like that. Now if these New England women knew what we did have, like last meetings, collective eating, mass church picnics, now that as our banquet in that kind of setting



adjust to it, is that a good teacher is also a good entertainer. If you lose your audience, you lose your message, and in order to hold your audience you have to be interesting in how you project the message.

I remember I was teaching. I wanted to teach a lesson on the great Black mothers of the world, and I chose the mother of a great Zulu warrior, Chaka, but as I knew if I started with mothers I would lose my audience, because these young men and women right off the Harlem streets were not interested in mothers the way I wanted to project it, so I started with the son, who was the biggest and boldest and the meanest—now it was that, they can try that—and the roughest, and what he did, then I kept pulling away from the son and going back to the mother until I finally got the story of the mother in, but I had to understand that I could not go directly to the story of the mother, because they wanted a hero, they personally wanted a male hero, and so I picked a male hero to tell a female story. Now that's a trick, and you reverse your chronology based on the

the formal education and how to communicate with the child whose education is more on the street than in the classroom. Now the first literate class of Blacks in this country were in the main self-educated. There were the Black craftsmen in New England where slavery was somewhat of a failure simply because of the long winter, and there wasn't enough for the slaves to do on the land through these long winters, and many of these slaves began to develop skills, skills in the crafts, boatmen, wagonmasters, carpenters and masons. And because of the development of these skills, many of them accumulated enough money to buy their freedom, and the Quaker conscience helped a lot because sometimes among the Quakers you didn't have to buy your freedom because they gave it to you as a testament of their belief and their religion, so there was something working for them. My main point is they began to develop educational institutions mostly in their homes and in the church, and they began to challenge slavery as slavery had never been challenged previously, and out of these 19th

Continued On Page 14

IT HAPPENED ...!



Photos By Glen Frieson

Scenes from "Home", Samm Art Williams' award winning Broadway hit was performed at Newark's Symphony Hall on December 27. The play featured the Broadway touring Company which has been playing before standing room only audiences.

Following the production, "Distinguished Community Service Awards" were presented to Constance Woodruff and Curtis Grimsley. Woodruff is director of the Community and Public Relations at Essex County College in Newark, and Grimsley is president of the Service Employees Union.

Energy Co-op Launches Drive

The People's Energy Co-operative, Inc., established to help consumers save money on heating oil purchases, began its annual membership drive on Monday, January 4, 1982. Municipalities in Essex, Union and Hudson counties have been forgotten for the recruitment effort.

According to Lawrence Hamon, president of the P.E.C. which has been in

existence for almost a year, "those who have joined the co-op are paying less for their heating oil than they previously did. Some are saving 7 to 10 cents per gallon of oil purchased."

Hamon pointed out that the P.E.C. has been able to get a lower price for heating oil by cutting consumers to collectively purchase from a single distributor. The P.E.C. brings

to the distributor a certain guaranteed volume of business in exchange for a discount on the price of heating oil.

"This is why the membership drive is so important," said Hamon, who explained that "each new member increases the total volume and therefore the strength of our organization to bargain for even lower prices before the beginning of

the next heating season".

He also stated that during their outreach campaign P.E.C. reps plan to talk to consumers in more than 35 municipalities in the tri-county area. "Churches, unions, community groups, and civic and consumer advocate organizations in each of these towns and cities will be contacted," he added.

Presently, the co-ops

live has 75 members spread throughout Newark and other surrounding municipalities. Although most of the members' buildings are single family homes and small multi-family dwellings, an apartment building, school, day care center, church, union office building, and several community centers are also included.

Together these structures consume almost 175,000 gallons of heating oil annually.

Hamon said that the P.E.C. has signed a one year contract with a reputable distributor who is responsible for fuel deliveries to co-op partici-

pants and maintenance and repair work on their furnaces and equipment. "The distributor has been delivering heating oil to P.E.C. participants since last October," he added.

Members arrange their own delivery schedule with the distributor and they are billed directly. Credit purchasing is available to those persons who pass the distributor's standard credit evaluation.

Additional information may be obtained by calling (201) 622-2118 or writing to the PEOPLES ENERGY CO-OPERATIVE, P.O. Box 1628, Newark, New Jersey 07101.

Speaking Personally

"Our Struggle Is For Land"

By The Black Consciousness Movement of Azania

We have noted with deep concern the increasing influx of American Black artists who have been and still continue to go to South Africa in spite of the calls coming from the oppressed people of that country not to go there.

The Black people of South Africa have always had a deep respect and brotherly love for their American Black brothers and shall continue to do

so as long as it is not exploited in a manner that is against the oppressed people. Lately, tremendous harm is being done to cause a rift between the oppressed peoples of America and South Africa. We see this in the form of people like John Tate, Mike Weaver, Mills Jackson, Betty Wright, The Temptations, Lovelace Watkins, Ray Charles, Champion Jack Dupree, and many others going to

South Africa in defiance of the people's call for them to stay away. What have been particularly disturbing are the utterances of some of these artists. On her trip to South Africa Mills Jackson declared, "I'm here for the dollars. I'm not interested in the Black struggle. Afro-Americans are lazy and have criminal tendencies." (Sunday Post October 25, 1979). Others like Tate and Weaver went on to say that they were not politicians. Others have said their coming to South Africa would help make a change.

We would like to point out that we as a Black organization representing the interests of the Black people of South Africa do not confuse artists for politicians, but we do know when artists are furthering the aims of the racist regime of South Africa and its international allies. Our view is that you cannot sing people to freedom. As the Azanian People's Organization has stated, "We are doing our spring cleaning and we do not want people to be moving in and out of this country. We want the Black brothers and sisters in America to come when we have cleaned the house, they must come to a clean and comfortable house." Right now the country is filthy, with exploitation, racism, and the oppression of the indigenous people.

We in the Black Consciousness Movement have always maintained that the liberation of our country depends entirely on the self-action of the masses of Black people inside the country. Our call to the international community is that when they participate in such activities they should know fully well that we view them as collaborating with the racist regime, and they should be treated as such. They should understand that the racist regime would like to make the situation appear normal, healthy, and conducive to such activities.

We call on the international community to show the same kind of solidarity that was recently demonstrated in opposing the recently aborted tour of the Boston Ballet Group (See the Boston Globe, early March 1981).

If people continue to go to South Africa they will lose the same anger that faced Ray Charles, who not only defied our people's call, but tried to defy the October 19th ban on all activities to honor the banning of Black organizations by the racist regime. The results of his arrogance speak for themselves. His tour was a complete failure. Recently Champion Jack Dupree "visited" South Africa, in AZAPO puts it, "SA Defiance raids Maputo — Dupree and Tavaras raid Azania." While the racist regime might have had some success, Dupree lost completely to the people's protests led by AZAPO. To those artists who have been motivated into going to South Africa by claims that the Pretoria regime is moving away from apartheid, we would like to point out that our struggle is not for sharing park benches, theaters, or toilets with white people — our struggle is for our land, which is the basis for independence, self-determination and social justice. One of our organizations, AZAPO, puts it all into perspective:

"The multinational corporation-promoted, multiracial shows give people a temporary and false feeling that, for a while, sitting side by side after paying equal admission fees while the law regards them as unequal. After the show, Blacks are faced by the terrible laws that are laid down for them — curfew laws, influx control, to mention but a few."

We thus call on our American Black brothers and sisters to stand firm with us in isolating the Pretoria racist regime politically, economically, socially, and culturally. We should continue to stand until the day we celebrate a liberated and democratic People's Republic of Azania.

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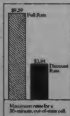
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Reaganism VS. Democracy

By Dr. Manning Marble/"From The Grassroots"

The essential features of Reaganism are by now brutally clear. In the area of affirmative action, Reagan mounted "a cold, insensitive and misguided abandonment of traditional remedies for employment discrimination followed by every Administration since Franklin D. Roosevelt." In the words of Representative Augustus Hawkins, "The Department of Labor, for example, weakened an executive order which forces corporate recipients of federal contracts to file affirmative action programs. Under new rules, the minimum level for submitting such plans was raised from \$50,000 to \$1 million contracts. Annual affirmative action plans will be scrapped and employers will be reviewed only once every five years. The Department of Education pressured the Justice Department to delete anti-sex bias laws against female employees of educational institutions. The Office of Federal Contract Compliance Programs privately instructed its field staff 'to cut back enforcement activities.'" David Stockman's Office of Management and Budget advocated tightened rules under which Blacks, Latinos and women could claim back pay for previous discrimination. Under Reagan, the Civil Rights Division of the Justice Department filed only five civil lawsuits on discrimination issues in its first six months, compared to 17 suits under Carter and 24 suits under Nixon in the first six months of their Administrations. After almost one year, Reagan's lawyers had filed less than a dozen objections under the Voting Rights Act. Melvin L. Bradley, the senior Black official at the White House, delivered his bows to the press, explaining that "when faced with a set of circumstances he will, in my opinion, do the right

thing, no matter what his real appreciation for what the Black experience is." More candidly, White House spokesperson David R. Gergen admitted, "I don't think there's a crusader for civil rights."

The most widely publicized effects of Reagan's budget cuts involved welfare and human services programs. On October 1, 1981, over 400,000 families were removed from federal and state welfare roles. New rules for Aid to Families with Dependent Children (AFDC) were punitive at best. The amount of assets a family could own and still receive public benefits was cut from \$2000 to \$1000, food stamps and housing subsidies were now included as personal income in determining welfare; undocumented workers and strikers were declared ineligible for AFDC. On September 4, 1981, the Agriculture Department reduced the amount of food served to 20 million children in more than 94,000 schools throughout the country. Dietary allowances were distorted in order to reduce federal expenditures for school lunches. At one point, Reagan's nutrition experts had even classified catnip and pickle relish as vegetables.

Within months, Black national opposition to Reagan's social policies—the abandonment of affirmative action, civil rights legislation, etc.—was virtually unanimous. Most Blacks attacked Reagan's budget cuts and gross expenditures in military hardware as socially unproductive. But on fiscal policies, no real Black consensus emerged as to the reasons for the emergence of Reaganomics at this time which could lead towards a general critique of modern American capitalism. Indeed, most Black critics of Reaganomics were at best highly confused and lacked any

basic comprehension of the capitalist prerogatives behind the current public policies of the Reagan Administration. Testifying before Congress, Chicago Urban League director James Compton suggested that he "could support" Reagan's agenda if it created "more employment opportunities for

minorities." The board of directors of the NAACP proposed the adoption of an alternative federal budget which increased defense expenditures and reduced to a \$55 billion deficit, but also raised the income tax exemption for a family of four to \$10,000 annually. The general direction of the

proposal was a fairly conservative form of Keynesianism, not unlike the austere 1981 budget of Carter. Some Black commentators even suggested that Blacks themselves were somehow to blame for the economic mess.

The inevitable failure of Reaganomics is a self-fulfilling prophecy.

Reagan's newest round of budget cuts promises to create legions of enserfed, even among white, ethnic, working class voters, a central part of his electoral constituency. The great danger in this impending failure is twofold. First, the majority of

Continued On Page 12

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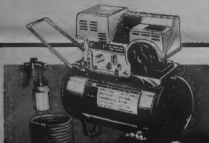
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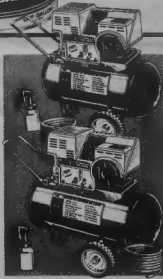
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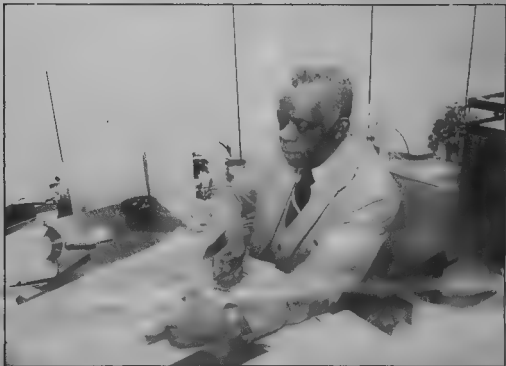


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People On The Move



From Ozark, Alabama to Newark, New Jersey, to Manhattan's World Trade Center, that is the story of James R. Everett. Everett, 56, is retiring this month from The Port Authority of New York and New Jersey, where he is the Service Reader for the agency's *Daily Press Digest*.

Everett moved to Newark from the south in 1959 and now lives in the Weequahic section of Newark.

Port Authority Chairman Alan Sagner and Executive Director Peter C. Goldmark, at headed the group of employees from many departments who gathered on the 57th floor of One World Trade Center recently to wish Everett well in his new life.

Executive Director Goldmark, like many other Port Authority employees, has come to love and respect Jim. He spoke for all there when he read the inscription on the watch presented to the Newark resident: "Health and Happiness from P.A. Friends."

In some 14 years with the bridge agency, where he started as a clerical aide in the mail room, Jim Everett has won the hearts of all who know him for his cheerful, bouncy outlook on life and the prodigious amount of work his deft scissors produce. The three person readers section scans some 30 daily newspapers and numerous weekly papers, news magazines and trade publications. They keep the agency's executives

informed on the latest developments in transportation, trade and government, and provide timely reports on what people say and think about Authority programs and policies.

Jim starts work each morning at 7:30 and works straight through till 3:30. The digest itself, which has run as long as 100 pages, is on the desk of Goldmark, and more than a dozen other executives by 1:00 o'clock each day. It is widely circulated to other staff members. The news clips then go into the agency's files for reference.

Key stories are circled at the start of the day, requiring Jim to begin his news reading of major newspapers at home, both on weekdays and weekends.

On Monday, September 1, 1980, PATH resumed service after an 80-day strike by the carmen's union. The first train pulled out of Newark's Penn Station at 1:01 a.m. that day. Labor Day. Is the second car sitting quietly was the train's lone sightsee. Jim Everett isn't even going anywhere he just wanted to ride the first train. For two and one half months he had clipped a mountain of paper on the strike. Everett told a reporter, "When I clip out articles about the strike ending, I'm going to be very proud I sent there."

He is a frequent visitor to Port Newark and also Newark International Airport. He has made specific trips to the new North Wing of the Port Authority Bus Terminal, and was

in the crowd that came to the George Washington Bridge on October 24 to celebrate the 50th birthday of the bridge.

Everett can tell you where they have repaired the clips of the Holland Tunnel. He also likes to use friends or relatives to the Observation Deck high atop the South Tower of the Trade Center.

This will be Jim's second retirement. His first came in 1967 after 22 years with the United States Post Office in Newark, where he was a clerk in the Main Post Office.

During World War II,

Jim served with the U.S. Navy in the South Pacific and was stationed on New Caledonia as a "Hunkieper's Clerk."

What will he do in retirement? "I haven't made up my mind yet," Jim confesses. He has a brother in Alabama and a sister in Orange, New Jersey. And a son, Wallace Peter Everett, age 28, lives in Miami.

But Jim's heart is in Newark. "I love Newark, and I'll probably just stay on there," he says. Perhaps now he'll have more time to indulge his hobby of photography and, of course, read the papers.

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MUSIC

What's All That Jazz About?

by Lionel Hampton

When I came on the scene in 1913, folks tell me I bawled in a jazz beat. You see, it was around that time that the syncopation of ragtime and the classic "blues," as sung by Beanie Smith and Billie Holiday, mingled to form the base for the jazz explosion heard around the world during the next decades.

I am proud to say that the "50s or '60s has dominated Western popular music in this century, thanks mainly to Black musicians and singers who developed jazz. It sprang from the four corners of the South, a mixture of African and European traditions.

One of the unique qualities of jazz is that it can be played by a full band, a small band, or a soloist and you can dance to it. You'll see all of this in the public television special "Great Vibes: Lionel Hampton & Friends" on the KENNEDY CENTER TONIGHT series January 27 at 8 p.m. ET. Check local listings.

New Orleans was the home of jazz in the earliest days. At least 30 bands were improvising the new sound. Louis Armstrong was born right in the middle of it all. He learned to play the cornet in reform schools. He met the great "King" Joe Oliver who became his teacher. By 1927 "Satchmo" had formed his own group. The Original Dixieland Jazz Band and spread the gospel to Chicago, California, New York and Europe. "Le jazz Hot" they called it in Paris.

I was an energetic teenager banging on the drums in Chicago when I heard that "hot" music. My ears felt hands burned to a part of it. It was old Louis, indeed, who officially initiated me

into the jazz world. At a California recording session, he asked me if I could play "that thing." It was a vibraphone. I knew keyboard so I played it. I was just 17, but he recalled "Memories of You" with me, jamming on the vibes. The vibraphone and I have been together ever since.

White bands took up the sound in the late '20s in the sweet symphonic manner of Paul Whiteman and George Gershwin. This, merging with the scat singing improvisation and riffs of Armstrong and Bix Beiderbecke led to the swing music of the '30s.

Swing was big band music, heavy on brass to swell the sound. The great Duke Ellington was probably the most masterful in the art of jazz, as composer, songwriter, arranger, pianist and leader of the big band. But white bandleaders too achieved great popularity with swing. It produced the remarkable Benny Goodman, the Dorsey Brothers, and Glenn Miller.

It was chance and the magnetic qualities of jazz and swing that brought Benny and me together with Teddy Wilson and Gene Krupa one night at the Paradise Nightclub in San Francisco. After a two-hour jam session we became the famous Benny Goodman Quartet and recorded the new historic version of "Moonlight" and "Dinah."

When joined the Goodman band, it was the first time Black and white musicians played together in a major music group. It helped to spur integration in sports and in other national arenas.

After the Duke came the Count, the great

Basie. When I formed my own band, I said the "Lord" played with me. Meanwhile, a new and cooler style was emerging in the 1940s. I had a singer with my band whom I called "Berry Babop." She was Betty Carter. Babop or Bop literally blew out of the mumpet of Dixie Gillespie and the saxophone of Charlie "Bird" Parker. But different styles were evolving everywhere.

Ragtime, Blues, Dixieland, Chicago-style jazz, swing, boogie-woogie, Kansas City style, rhythm and blues, bebop, progressive jazz and free jazz are all part of the brotherhood. A Hall of Fame would have to include Dave Brubeck, Miles Davis, Thelma Houston, Ledbetter, Gerry Mulligan, Thelma Houston, Mordecai, Ornette Coleman and Charlie Mingus. And maybe even those anonymous slaves in the South who started it all.



Popular recording artist and Broadway star Stephanie Mills is among the many well-wishers who pay tribute to celebrated musician Lionel Hampton on the one-hour special "Great Vibes: Lionel Hampton & Friends," airing Wednesday, January 27 at 8 p.m. ET on public television's KENNEDY CENTER TONIGHT series (check local listings).

Reaganism vs. Democracy

Continued From Page 9

Civil Rights, Chicano, feminist, or all leaders have not yet assessed the profound dimensions of the crisis of capital accumulation. Franklin Williams, the director of the Phelps Stokes Fund, commented recently that in response to the current national mood, liberals seem to have raised the white flag of surrender.

Many Democratic lawmakers, feminists and civil rights supporters "seem" and, utterly befuddled and strangely quiet. A state rebash of

the Great Society, or even a "moderate" version of Reaganomics will neither inspire nor organize the forces for fundamental progressive change. Second, the proponents of Reaganomics will only be able to institutionalize their racist-capitalist offensive by developing an elaborate system of authoritarian repression and social control over the working class. Reagan and the corporations are committed to the salvation of capitalism, and would not hesitate to

scrap the liberal democratic apparatus if it got in the way of renewed capital accumulation. Massive political repression against the proletariat or enemies of corporate America—Black and Chicano nationalists, Marxist democratic socialists—would not end on the fringes of the left. It would perhaps include any and all mutinously dissenting environmentalists and nuclear power activists, trade unionists. Civil Rights leaders would

rights workers, social democrats within the Democratic Party. By the end of the 1980s the fight for socialism will become a fight to preserve democracy. Dr. Manning Marable teaches political economy at Cornell University's Africana Studies Center, and is an activist in the National Black Independent Political Party. "From The Grassroots" appears in over 135 newspapers in the U.S. and England.

What's Going On



Poetry Series

Friends of the 843 Studio Gallery will host a Poetry Series, 7 Sundays of poetry thru February 21, from 4:00 to 8:00 p.m., each Sunday, at the gallery, 843 East New York Avenue, Brooklyn.

The guest poets reflect a diversity of literary expression and include such notables as Leroy Clarke, artist and poet; David Phillip, author; WILLB's Judy Steinhorn; Alexis de Vaux of Essence Magazine; and Cheryl Byron and Regina Williams, of Poets and Writers.

The schedule is as follows: January 24: Terr McMillan/Gregory Jackson; January 31: Regina Williams/Dawn Phillip; February 7: Ruth Garner/Kurt Loomkin; February 14: Wesley Brown/Diana Jones; February 21: Alexis de Vaux/Elemez.

A reception for the poets and writers will be held at each reading. Refreshments will be served.

The general admission is \$3 per reading; Gallery members, \$2.50.

For further info, contact the Gallery at 771-4481.

Leaguers Annual Brunch

Dr. A. Zachary Yamba, President of Essex County College, will be the guest speaker at The Leaguers, Inc. Annual Brunch and Awards Presentation to be held at 10:30 a.m. on Sunday, January 24, 1982 at the Casa Soto Restaurant, 51 St. Francis St. Newark.

The Leaguers, formally organized in 1949, has as its objective the educational, cultural and social

development of youth. Current Leaguers programs include pre-school, after-school tutorials, crisis intervention with Juveniles in Need of Supervision, neighborhood development and a variety of programmatic activities for youth including drama, dance, music and martial arts.

The following individuals will be the recipients of Outstanding Citizen Achievement Awards: Education: Dr. A. Zachary Yamba, and Dr. E. Alma Flagg, Director of Curriculum Materials, Newark Board of Education; Civic Service: The Honorable Willie Brown, N.J. State Assemblyman, 29th Legislative District; and Mr. Barbara Kula, Baporias, The Star-Ledger; Business: Ms. Annette Steward, Proprietor, Steward's Restaurant, and Mr. Henry Henderson.

President, Henderson, Inc.; Community Service: Mr. Leonard S. Coleman, Executive Director, Greater Newark Urban Coalition, and Ms. Myrna Smith, Parent Volunteer, Leaguers, Inc. Two youth, will be recognized for their community service. Ms. Connie Woodruff will serve as Mistress of Ceremonies.

Traditional And Modern Chamber Music At Seton

South Orange, N.J.—At Seton Hall University on Sunday, January 24 the New Jersey Chamber Music Society will present another unusual and appealing concert program drawn from its second, diverse repertoire, this time with a decidedly French accent.

Scheduled for 3:00 p.m. in the Bishop Dougherty Student Center, the Seton Hall program will range from a special arrangement of a Mozart work to a modern composition that mixes jazz and classical forms. Three jazz musicians will perform as guest artists with regular members of the Chamber Music Society.

The concert, sponsored by the Cultural Arts Council of Seton Hall, is the second in a series of three Chamber Music Society programs at Seton Hall this year. General admission is \$6.00 or by series subscription. Tickets are priced at \$3.00 for service citizens and for students with college I.D. A reception to meet the performers will follow the concert.

Sacred Service

The National Council for Culture and Art, Inc., in collaboration with the Abyssinian Baptist Church will present a sacred service celebrating the Christian mission of the Church and the Arts. The Abyssinian Baptist Church Utilities Committee is the host for this event. Rev. Samuel Proctor is the pastor, and Rev. Calvin Butts serves as the Executive Minister.

February 7, 1982, at 3:30 p.m., marks the first occasion that Abyssinian Baptist Church has offered such a program in celebration of Black History Month. Artists scheduled to appear include the American tenor Lionel Stufflefield; the Boys Choir of Harlem, L.S. Oduan; Inspirational Choir; the Erasmus Hall High School Dance Department; and the Addicks Rehabilitation Choir. This program has

the support of the Memorial Baptist Church, Salem Union Methodist Church, Metropolitan Baptist Church, and the Canaan Baptist Church.

The Rev. Martin McChale, pastor of St. Paul's Baptist Church, Montclair, N.J., is to deliver the sermon.

Ticket info. can be secured by calling the Abyssinian Baptist Church, (212) 962-7474.

Marcus Garvey Club Presents Exhibit

An exhibition of paintings, sculptures and poetry by members of the Marcus Garvey 60 Plus Club will be on view at the New York Public Library's Harlem Branch (9 West 124th Street), from January 14, through February 15. Included in this live event are works by William Rudin, Chris Hunt, Harold Johnson, Sarah Hemmings, Susie Cameron, and others.

Open House at St. Peter's Prep

St. Peter's Prep, a private, college preparatory school for young men which draws its students from over 40 different municipalities throughout New Jersey, will hold its annual winter Open House on Sunday, January 24, from 2-4 p.m., at the school, 146 Grand Street, Jersey City, in the shadow of the Statue of Liberty and World Trade Center. St. Peter's also offered a competitive academic program for 108 years. The school currently has over 8,000 living alumni worldwide along with graduates attending major colleges and universities throughout the nation. For additional information on the Open House or St. Peter's, call 434-4400.

students and alumni will be on hand to answer questions and give tours of the Prep, which is New Jersey's only Jesuit high school. Exhibits will feature the school's numerous extracurricular organizations such as karate, radio, computer and future physicians clubs, and there will be hands-on tours of WSPP-TV, Pop's color television studio. Representatives of the school's various ethnic societies will also host displays as will the editors of THE PETROC, St. Peter's award-winning student newspaper.

Also present will be members of St. Peter's variety athletic squads, which includes the championship gymnastic, swimming and ice-hockey contingents. Tours of the art studio, library and science laboratories will be conducted along with the gymnasium, and classroom facilities. Information on admission procedures, transportation, tuition, financial aid, curriculum and activities will also be provided.

Located at 144 Grand Street, Jersey City, in the shadow of the Statue of Liberty and World Trade Center, St. Peter's also offered a competitive academic program for 108 years. The school currently has over 8,000 living alumni worldwide along with graduates attending major colleges and universities throughout the nation. For additional information on the Open House or St. Peter's, call 434-4400.

Dutchman Comes To T.U.I.

The Theater of Universal Images continues to 1982. Showcase Theater

Season with Amin Baraka's "Obba Award" winning play "Dutchman" beginning February 5th at the T.U.I. Theater, 1020 Broad St., Newark, N.J.

This classic production will feature Antonio Fargas of the "Stanley & Hutch" series where he brought the role of "Huggy-Bear" to life. Mr. Fargas is also known for his excellent portrayals of many other television and major motion picture roles, two of the more noted being in "Cu Wash" and "Futurama".

The play will be directed by Clarence C. Liles, TUI's founder and current general manager. Also in the cast are Terri Joseph who was featured in the TUI touring production of "To Be Young Gifted and Black". Owen Nelson-Fleming who was last seen in "Don't Bother Me I Can Cope", Jerome Preston Battle, Carlton L. Wooten and Donald Holmes of Newark, Nancy Sumner of Hoboken, Kathy Stiles of Verona and Alex Oleski of Nutley Technical direction is by Willie B. Gibbs Jr., lighting design is by Lylewelyn Harrison, set design is by Constance B. Fuller, sound is by Gary Swargen and costumes are by Owen Nelson-Fleming.

"Dutchman" will run from February 5th through the 28th with performances on Friday and Saturday at 8:30 p.m., Saturday at 3:00 p.m. and Sunday at 6:00 p.m. General Admission seats are \$6.50 and advance tickets can be purchased at the TUI Box Office, 1020 Broad St., Newark, N.J., Mon.-Fri. 12 noon to 6:00 p.m.

For further information, group information and charging your tickets by phone call (201) 596-0407.

FROM CAPITOL HILL

By A. Madison

BLACKS ARE WRITING AND ACTING ALL THE TIME

"I see men all you do, and hear all you say, my Lord's writing all the time," says the old black spiritual. I was informed by David Prosper that the present White House Press does not subscribe to black newspapers. Even though blacks are speaking out very loudly against the Administration's actions in setting back civil rights gains. No one on the press staff is assigned the job of researching black news media, at least, find out black feelings on issues.

Only in the black press can he find specific examples of voting rights, such as Mississippi's drawing district lines through the bedroom of a black home, placing the husband in one district and the wife in another. In every facet of American life there are numerous specific cases of injustice and inequality, which form the basis necessary for continued national measures to correct those all-time evils.

Perhaps the President doesn't know

that the Congressional Black Caucus and the Joint Center for Political Studies send out to congressional districts, where there is a large black constituency, information on how their congressmen vote. The President's actions on issues that directly affect their justice and equality—these are targeted for reelection. Blacks get very little chance to ask questions in the President's press conference, and we, the members of the White House Press get just about

no opportunity at all, to get interviews with White House officials, even though requested.

Mr. Reagan is looking at blacks through the eyes of whites, listening to them through white voices and reading about them through white papers.

However, blacks are monitoring every thing that he does, listening to him with black ears, writing and reading about him through black communications and are planning their actions accordingly, all the time.

developed in America by Marcus Garvey, the search for definitions of our history and our place in history, the development by Carter Woodson and other scholars of the Association for the Study of Negro Life and History, and the search for our place in history on the part of individuals, mostly educated outside of the school, like Hansberry, Arthur Schomburg, and the like.

And it's interesting to note that this man Arthur Schomburg, a Black Puerto Rican with a German-sounding name, spent most of his life in the search for the definition in the history of Black people, and his association for most of his life with us. It is also interesting still that twenty times Puerto Ricans of dark complexion came over and stay among us, and the Puerto Ricans never come and claim them, and we never return them. And Schomburg is an interesting case of a Puerto Rican who came not only and lived among us, but he was a man that believed very much in marriage, and so he married four times and two wives, both named Elizabeth, one behind the other. How he separated this I don't know, but this is one of the people who would set in motion two generations before Black students would think they were setting in motion, the concept of Black studies and Black is beautiful, and the concept of looking at Black people through their history and looking at them creatively and looking at them favorably.

I would like to conclude this with a quote from the work by Lerner Bennett called *The Challenge of Blackness*. He said, "If Black people are not what White people said they were, then White America, is not what it claims to be." What we have to deal with here, therefore, is a confrontation over the level of reality. We are engaged in a struggle over truth, and it is my argument here that Blacks and not Whites embody the common interests in the truth of American society. Now just what is Mr. Bennett saying and how does it relate to the title? What he is saying is that the vantage point of the oppressed may be closer to reality than the vantage point of the oppressor. I think through education and new awareness, Black people are beginning to redefine themselves, they begin to accept and accept themselves, they begin to redirect themselves. And when people know who they are and what they are, they know where they are and where they still must be. I think ultimately education will be changed or not changed for Black people to the extent of what they know about themselves and to the extent of what they are willing to do for themselves, to the extent of what they are willing to accept and accept themselves, and how they understand the role they must play not only in their own future but in the future of all man.

I think we have produced enough since people, enough thinkers, to understand at this juncture that it falls to the lot of the oppressed to announce a new humanity for all man and to help bring that humanity into being. I think what we need to do is to call for a renegotiation of the future of man. All deals are off, let's sit down and renegotiate all human relationships, and let's eliminate any society where man profits from his color or where he is penalized for his color. I think it falls to the lot of the oppressed to announce and to bring into being a new age of man, and I think this right is better than the killer right to that so much more we need to do is to clear. I forgive nothing, I forget nothing, I do not forget. But I think what I'm trying to work out through I might be fantasizing it, that there is a higher revenge if revenge is what you need, and psychologically I think that is, and that is building a whole new age of man where what has happened to you will not happen to you again, but will not happen to anybody anywhere ever again, and that the cycle of murder in power and out of power stops there, and we are ready to renegotiate all human relationships. I think I'm looking at education this might be our greatest mission, and it might also be the greatest legacy that we can leave for all mankind.

Struggle:

Continued From Page 6

where everything was finger food and you didn't need any forks anything. They began to teach the girls what gloves to wear with the proper gown, and she didn't have a gown. Now this was a waste, but all of it was not waste, but one of the strongest aspects of their teaching was Latin and Greek. Whatever else they did, they did teach how to effectively teach the English language. That was their strongest contribution to education was the training of teachers in the structure, the design, and the methodology of teaching the English language. Very soon after the Reconstruction the Southern man didn't seem to panic over them, while he was somewhat in awe, so the men in the South began to marry them, and they became Southerners, and some of them went home to New England to live out their last days. And in the terrible period of Reconstruction and its aftermath, when Black colleges were brought into being, the new Black institutions were coming into being, they were either marrying Southerners or going back to New England, and it was a terrible struggle to keep alive these Black institutions in the absence of support.

Suddenly White philanthropists discovered as in the closing years of the 19th century. They got tired of dealing with a multiplicity of leaders, so they created one, a brilliant man. Booker T. Washington, and they began to filter the money for Black education through Booker T. Washington. This man needs reappraisal in many ways, and in teaching about the Booker Washington era in my classes in Afro-American history, I generally lecture on the era two weeks before I get into the discussion, and before I go into the discussion I tell my students that anybody who calls him an Uncle Tom has to hit the door, to get out of there. He was too big and too complex to be called anything as minuscule as an Uncle Tom. And if you read his Atlanta speech, one of the most unique speeches ever made anywhere at any time, when he tried to be all things to all people and dreamed never succeeded, you would understand the nature of this man's strategy and to what extent the strategy succeeded and to what extent the strategy failed.

We would be infinitely better off in America edu-

cationally, financially, if we understood the one aspect of his program where there isn't much question, and that is industrial and technical training. If you live in a community and everything in that community is supposed to be done by you—if a pipe breaks, you're supposed to fix it, if a bathroom needs installing, you're not only supposed to fix it, but you're supposed to make the bathtub that goes into the bathroom. There is a need to see yourself in a community through your own skills, because we do not understand the best part of him, and we spend so much time rejecting the political aspect that we miss the overall impact of this man on American education in general and education of Black people in particular. I think it is time to go back and study him with a high degree of respect, and study him not to denigrate a DuBois, because both DuBois and Washington were right. DuBois was right from his New England point of view, and Washington was right from his agrarian, Southern point of view. Both men looked at the world through their environment, and what society had taught them about survival. And in that context, the contest between them was not much of a contest, but a different way each man looked at the world and responded to the consequences of his environment.

Now early in the 20th century Black institutions were still in trouble. We were vying for a new kind of education and only partly winning the fight. And out of this fight and out of the raids in the South, the Black urban ghetto increased and the migrations from the South continued. What we were trying to do was to search for a new way of life, a new home for ourselves, new opportunities for our children. And when we came to the Black urban ghetto, principally communities in Harlem, Philadelphia, Boston, and Chicago, we came looking for something better than we left behind only to discover that we carried our troubles with us, and we met new troubles in this new place and had to deal with it all too, but we had to deal with it in a different way. Men and movements began to develop. NAACP developing out of the Niagara Movement, then the challenge of the NAACP and DuBois by Marcus Garvey, the budding of the largest mass movement ever



LILLETTE HARRIS JENKINS (at the piano) and PEGGY ALSTON and CAROL WOODS (at right) of "ONE MO' TIME", currently in its third year at the Village Gate (Bleecker & Thompson Streets), entertains children at Brooklyn Jewish Hospital which has the largest sickle cell anemia program in the country. Lillette, Carol and Peggy performed several musical numbers from the smash New Orleans musical and then led a Christmas sing-a-long for more than 200 children and their families.

Photo by DICK NADEL

BOOKS

Getting It Together

Grass roots leaders, often at a disadvantage in confronting large, industrial corporate and government adversaries, will find a valuable tool in *Organizing: A Guide for Grass Roots Leaders* by Sil Kahn (McGraw-Hill, \$11.95; soft cover, \$5.95).

Here are the reasons for - and how-tos of organizing; selecting issues that are both meaningful and winnable; recruiting members to the organization and focusing leadership potential, plan-

ning strategy and choosing tactics; handling media and money; and keeping an organization viable from one issue to the next.

Working on the principle that there is strength in numbers, people banded together have obtained results beyond the reach of individuals, from erecting a stop sign to banning a new nuclear plant. For them, *Organizing* provides a comprehensive, practical resource.

As a socially convicted musician, Si Kahn is best known for such records as *New Word* (Jive Appal), *Home, and Doing My Job* (Flying Fish), which recreate the sense and spirit of the people and campaigns he has worked with.

As an organizer, he was on the beach since the mid 1960's in Appalachia and the South. He was active in the Southern Civil Rights Movement, the Brookside Series in Seafair County, Ken-

tucky, the Brown Lung Association; and the J.P. Stevens Campaign. He has also worked as an

organizer with farmers' cooperatives, political campaigns, neighborhood groups and statewide

organizations, and he is the author of *How People Get Power*, also published by McGraw-Hill.

To Be Young, Gifted & Black

Continued From Page 2

tions have begun work legally, politically, and economically to support the survival of Black Universities. Students and faculty at Cheyney State University, the oldest Black college in the country, have sued the State of Pennsylvania and the U.S. government in an effort to retain Cheyney's historical identity and to provide additional resources to enhance educational opportunities for

Black students in Louisiana, Grambling and Southern University students, alumni, faculty and supporters are organizing to bring political pressure to attain additional resources for these highly acclaimed Black institutions. Both Louisiana and Pennsylvania, along with eight other states are being forced to desegregate their institutions of higher learning. In the desegregation process, a

pattern of limiting state resources to Black schools along with increasing pressures to have the Black universities merge and be submerged by predominantly white schools is emerging. The efforts in Louisiana and Pennsylvania are challenging these racist patterns and laying the basis for further efforts to save Black Colleges nationally. ■

For more information on the Save Black movement, contact: Bill Rouse, **THE BLACK COLLEGE MAGAZINE**, 1240 South Broad Street, New Orleans, Louisiana 70125.



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